

WESTERN POTTER

#6

Georgina Hughes

Oct/66.

Gathie Falk.

Ceramics 69
VAB.

Charmian Houston





by Heinz Laffin

Cover: Japanese Haniwa figures - 500 A. D.

EDITORIAL

We would like to extend our deep sympathy to Mr. Schwenk and his daughters for the untimely death of Mrs Schwenk.

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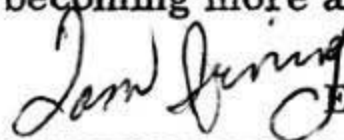
The question of colour in glazes appears to have stirred so much interest that an expansion of the aesthetic expressed in previous editorials is appropriate. However, in order to examine the question in better context, some broad preliminary statements are in order.

Historically, the ceramic world divides itself into two classes - cultures that used clay alone and cultures that produced glazed ware. In the former case, the lack of glaze proved no great disadvantage. We are all familiar with the remarkable achievements of the North American Indian. There is no doubt that some of the finest pots were made by cultures that had no knowledge of glazes and the reason is due in part to the fact that the pots from such cultures had to stand primarily on their sculptural quality, their form. Decoration complemented but rarely exceeded form. The discovery of glazes opened up a vast range of new possibilities for surface treatment. But the thoughtful potter immediately ran into a dilemma, for pots could now express both sculptural and painterly values. The resolution of these two factors is extremely difficult. The Persians solved the problem by subduing form and enriching surface. Their pots tended to act as supports for surface. On the other hand, the Sung potters subdued surface in order to accentuate form.

The ideal, the harmonious balance of these factors, can be found in nature where the surface of a rock, the bark of a tree or the colour of a fungus in no way conflicts with the form or essence of these things. The potter strives for that subtle balance where surface becomes an outgrowth of form where it expresses, as in nature, the manner of growth and actual substance of the work. Potters have

felt that such harmony is more readily achieved by using the subdued colour range of stoneware glazes where the demarcation between clay and glaze is subtle; where the two are married; where the glaze brings out the surface and grain of clay in much the same way as oil accentuates the grain of wood, and where the clay itself strongly influences the colour and quality of the glaze. By contrast, glazes on earthenware tend to remain as distinct, separate layers - to continue the analogy, the difference between painted wood and oiled wood.

In summary, if we accept the proposition that strong colour will tend to dominate a pot, then it is difficult to strike the harmonious balance that we have promulgated. Perhaps we should add that the ideas expressed in this editorial are not new concepts. They re-state an aesthetic that has concerned Western potters over the past fifty years or so and Oriental potters for hundreds of years. Possibly we are moving towards an era of more painterly pots, spurred on by the impact of "pop art". It would also seem that demarcations between "craft", sculpture and painting are becoming more and more blurred.

 Editor

* Canadian Guild of Potters Newsletter - September 1966 *

There is a feeling that the nature of a national workshop should be to make available to the members as much as possible of the knowledge of the specialist conducting the workshop. In many ways this is not achieved when a person of diverse talents is explaining the broad nature of his approach. All too often, although the workshop is refreshing and stimulating, the details are lost. To this end we would like to begin a library of slides, film and tape covering these and related subjects. If this idea interests you or your group, would you please write and let us know, as it would be foolish to embark on such a project unless there was sufficient interest. I mention this partly to reassure members who were perhaps a little apprehensive that we were going to put a finger on the individual and say "Your glazes or your life!" or some such indelicate demand. Nothing like that was planned but the Guild should be a medium of collaboration

and growth. Exhibitions alone simply produce a competitive diversity, and improvement in standards from one exhibition to the next depends as much on chance as anything else, unless a further effort is made, from the centre of the organization, to distil the best and most effective methods of thought and ability available among us.

It is important that the right medium be chosen for any subject -- I suspect that the written word is a rather weak method of communication among potters, we like to see things and touch them. Ideas about building pots would be better presented on slides with a commentary than in a written article. Writing would be better confined to discussions about searching for certain effects in glazes and bodies; essays in valuable history or in personal aesthetics. This last would be particularly valuable in this eclectic country, half the charm of workshop personalities seems to be their commitment to an identity. It would be interesting to publish the equivalent statements of potters of this country, maybe this would lead to some lively surprises. Does any such point of view exist here, or does the wind blow the chaff around?

(Editor's Note: We are currently preparing a small booklet which includes a number of photographs called "The Harry Davis Workshop". This task would certainly have been immensely simplified if more detail had been recorded. A complete tape of each day would have been particularly valuable and also many more photographs illustrating craft techniques. In order to present a comprehensive summary, we have written to Harry to ask if he would be good enough to clarify a number of points about which we have only a hazy recollection. The aftermath of a workshop, when enough time has elapsed to mull over new ideas, is important. Unfortunately, satisfactory review without proper records is impossible for those of us lacking photographic memories. We would go so far as to suggest that the organization of records via film, slide and tape is almost as important as the workshop itself.

We like the idea of publishing the equivalent statements of potters throughout the country. Would Toronto like to prepare a list of provocative questions? We will undertake to carry out the interviews locally and publish the results via "The Western Potter".)

EXECUTIVE MEETING, SEPTEMBER 20, 1966

1. Agreement was reached to print 500 copies of a booklet on the Harry Davis workshop. The publication will be well illustrated with photographs and in view of the high cost of printing, copies will be sold for \$1.00 each. The membership will be advised when copies are available.
 2. Details of the Annual Hycroft Sale of Pottery were discussed.
 3. A financial loss was reported on the John Reeves workshop. However, it was felt that expenses were well justified and that the workshop benefitted the membership.
 4. Advertising rates in "The Western Potter" were reduced to \$10.00 per page.
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CLAY by Luke O. Lindoe

This is the first in a series of articles that I plan to write and distribute to customers of PLAINSMAN CLAYS; if they prove to be of broader interest they will be distributed more widely. I am doing this rather than refer each inquiry to a good text because a certain few problem areas need to be encountered immediately, individually and face to face. These are exactly the same problems that confront and confound manufacturers of such products as bricks, sewer-pipe and pottery; they are the problems that we all have and, to some degree, always will have. Competence in handling these problems defines our technical success as craftsmen.

Before undertaking these articles there should be some presentation of my qualifications so that you may know in what light to accept them:

- 1) Member of the Canadian Guild of Potters in 1940 and a practising potter and teacher of pottery during most of the intervening years.
- 2) Two and a half years in employment and supervisory positions in commercial potteries.
- 4.

- 3) For the past nine years in charge of research for the largest clay products manufacturer in Western Canada. Brick, sewer-pipe, porcelain.

Although the first two items are very important to me it is because of the specific knowledge gained in the third that I presume to write. This does not make me THE AUTHORITY but I feel that I will be able to say something useful.

PRAY, WHAT CLAY, AND HOW ?

What is the best clay? If there was an absolute answer to this question, and if I knew what it was, I would write it here, settling the question for all time and becoming one of the world's great heroes, like Johnny Appleseed. But of course there is no one best clay, there are hundreds of them, and this is fine; our problem is that we have been looking at them like the Five Blind Men of Pakistan examining the Elephant. It is time we started taking a broader view. At least we should be able to distinguish what constitutes GOOD.

Simply, a good clay is one that will enable a competent potter to easily and economically do what he has set out to do. If all potters were doing the same thing in the same way, if they were all of the same technical ability and temperament, all from the same background, if in fact they were all identical images of one another, good clay to one would be good clay to any other. But, we are not identical, we don't want to be identical and we couldn't be identical if we wanted to. There is now and there always will be a need for a great variety of good clays.

The contemporary pottery field is dominated by three main body types: low-fire red, stoneware and fireclay. Porcelain and low-fire white are not in such general use and "earthenware" and "terra-cotta" are restricted terms referring to applications of the three main types. Regardless of the kind of clay being used, certain standards of judgement are common, "feel" and "look" are not good enough, they must fill specific requirements for each stage of the process. In judging a clay we must be sure that we are making reasonable demands of it, this in itself requires experience and knowledge.

The **WORKABILITY** of a clay must be such that it can be formed into the required shape without cracking or sagging; at this point it is necessary to add "BY A GOOD TECHNICIAN", we are judging clays, not potters. Different standards of workability are required for throwing bodies, hand-building bodies, those meant for tiles, etc.

PLASTICITY is the major factor of workability, it has never been adequately described but it has to do with the ability of a clay to be deformed and then hold the new shape. This has nothing to do with smoothness; kaolin is very low in plasticity and is quite flabby in the green state, ball clay is very plastic and quite firm in the green state, both are very smooth to the touch. With high plasticity goes exceptional workability, high green strength and drying problems, with low plasticity goes a narrow range of workability, low green strength and trouble-free drying; plasticity should be modulated to fit the job at hand.

DRYING CHARACTERISTICS involve the least understood properties of clays, this subject will be dealt with fully in the next paper of this series. Pieces of moderate size should not crack for the experienced potter, if they do it means that the body has too great a drying shrinkage for the job, or is too dense to permit the easy passage of water from one part of the piece to another, or the body is too low in green strength to permit even moderate strains in drying. Frequently the drying problems encountered are not due to the drying characteristics of the clay but rather to the drying procedures employed.

The **GREEN STRENGTH** of a body should be great enough to permit reasonable handling of ware during drying and stacking after drying. It shouldn't be assumed that all potters handle their ware reasonably, many don't. With experience one can learn to distinguish between handling and drying cracks.

TEXTURE of a clay is important to workability, drying and final appearance, of these good drying properties of coarse textured bodies is probably the most significant.

MATURING TEMPERATURE is the temperature or cone at which a body has acquired the hardness or density necessary to its intended use. For pottery this means 3% absorption or less while for sculpture it might mean 8% or more. Many potters working in the low-fire range or with fireclays never bring their bodies to maturity. Deformation and sticking are always a danger with bodies requiring low absorption, more about that at a later date.

FIRING RANGE is the temperature spread over which a reasonable working maturity may be had. For low-temperature clays the firing range is usually only about 2 cones while for high-temperature stoneware it can be as much as eight or 10 cones.

LOW FIRE generally refers to a red-burning clay that matures somewhere between cone 08 and cone 4. The low maturing temperatures are the result of the combination of iron and sodium or potassium in the clay crystal; such a clay is obviously not made up of kaolin as is china clay or ball clay but rather of illite or chlorite. To achieve such a low maturing temperature in a white body requires the addition of so much non-clay fluxing material to kaolinitic clays that the body loses much of its clay quality.

Because of the chemistries involved, low-temperature clays have relatively short firing ranges, the lower the maturing temperature the shorter the firing range. Natural clays with maturing temperatures below cone 04 are not common and potters working in that range usually have to be satisfied with porous bodies and crazing glazes. The firing range shows very marked improvement in bodies maturing at cone 02 and higher.

If it becomes necessary to lower the maturing temperature of a low temperature clay a body frit or nepheline syenite may be added. 5% or 10% of body frit may be enough to do the job and workability should not be seriously affected, but the firing range will be further reduced. Nepheline syenite is effective in lowering maturing temperatures down to about cone 04 but anywhere up to 30% may be required, seriously reducing plasticity. Any attempt to improve the plasticity by the addition of ball clay will elevate the maturing temperature. The most reliable low-fire reds mature above cone 04 and are made of
natural clays and sands.

STONEWARE refers to natural mixtures of kaolinitic clays, fine silica, feldspathic minerals and iron that vitrify at cone 8 or higher to a grey, porcelainous body of a very low absorption. They are in fact natural, impure porcelains. Potters unable to obtain stoneware clay often produce impure porcelains under the heading of "stoneware"; such artificial stonewares are sound but they are generally of limited workability and texture.

The best stoneware bodies are made from a mixture of clays ranging from ball clay types to kaolinized sands, this permits control of workability and drying characteristics. True stoneware bodies range in colour from near white to light brown but a point in darkness of body is reached where we have to consider them no longer stoneware. Our H-32 comes very near to this point. Natural stoneware bodies of poor quality and low firing range may be greatly improved by the addition of as little as 10% kaolin. Stonewares of low plasticity may be as easily improved by the addition of ball clay. Stoneware clays deficient in feldspar are not so easily corrected, a 20% addition of feldspar so reduces the plasticity that it is necessary to add at least 10% ball clay at which point the body starts to lose some of its stoneware quality.

When both good plasticity and superior drying properties are essential as for hand-building and very large pieces, it is necessary to formulate a body employing grog. Simply adding grog to an existing body will not do unless the body was entirely too plastic to start with. To gain the desired result all or most of the sandy fraction should be replaced by from 20% to 50% of the batch weight of grog, depending upon the plasticity of the basic clay. The grog used should be stoneware if at all possible so that at the height of the firing it will vitrify along with the rest of the body, adding to the final strength rather than reducing it as does fireclay grog. To be able to use the greatest percentage of grog it should range in size all the way from 100 mesh to 20 or 16 mesh.

Lowering the maturing temperature of a fireclay by the addition of low-fire clay does not result in a stoneware body, it has no real vitrification phase and the firing range is narrow, it is too much at the mercy of the low-fire fraction.

FIRECLAY is, technically, any clay from which a standard grade of firebrick can be made; impure kaolin, ball clay and refractory stoneware clay are commonly used, but these are generally not what the potter has in mind. In this paper fireclay refers to a hard, kaolinitic shale that does not slake down readily in water, hence is not particularly plastic, has a low drying shrinkage and few drying problems. Fireclays by themselves reach usable maturities somewhere between cone 14 and cone 24 so they must be mixed with fluxing materials or left as very immature bodies. Clays of this sort are useful in the following applications:

- 1) When one is working at very high temperatures.
- 2) In bodies that need not have low absorption and high fired strength but must have good drying characteristics and low fired shrinkage, as for sculpture.
- 3) Where the colour and texture of reduced fireclay body is more important than workability and final durability.
- 4) When more normal pottery clays are not available.

The latter has been very important in **STARTING** fireclay pottery traditions but these traditions continue because fireclay technologies are quite different from those of stoneware and porcelain, creating a period of difficulty for potters undertaking to make the change.

To make a pottery body from fireclay it will be necessary to add the following:

- 1) Feldspar or nepheline syenite to act as a flux in developing a glass phase, about 20% depending upon the other materials.
- 2) Silica to assist in the glass phase. 10% to 20%.
- 3) Ball clay to provide plasticity, about 25% depending upon the plasticity of the fireclay and the amount of non-plastic materials that you have added.
- 4) You will also probably want to add 2% to 4% iron oxide to improve the final colour although many fireclays contain enough iron originally.

Such a body will have very good drying and firing characteristics and colour and texture that are particularly suitable to large decorative applications, but it will not have the workability of traditional

stoneware (it will not throw nearly as high) nor the adaptability to a broad range of glazes nor the final durability.

This discussion of clay characteristics has been far too brief but perhaps by the time we have completed the papers on drying and firing, and maybe even clay geology, the whole story will have been told or at least a recognizable picture drawn.

BEGINNINGS WITH CLAY - II, by G. Lewis

I wrote a lot about clay which I discarded before I finally settled on this. It may still be the best fate for the current effort. Writing about pottery presents me with an irony of sorts. I can put down my knowledge on paper - it will come out very simply - there are no great secrets. In fact, it is just the same sort of things most people do. Yet my work is different from theirs perhaps. It then becomes a question of not "what you do" but "how you do it". That's not quite right either, as the illustration of Hamada, in my previous article, shows. "How you do it" is a result of your attitudes and perceptions, but I cannot write about attitudes - I can only hint at them. It then becomes apparent that whatever one writes is meaningless in terms of telling or communicating, because all I can write about are the simple procedures and recipes I use, which, taken at face value, are not different or even very interesting. Nothing can really take the place of "doing". You would almost have to live with a potter and taste his food to bring yourself closer to his attitudes and insights. This seems very negative and not very useful but I really believe that this is one of the problems which faces me and possibly others too.

I probably could write a volume on the technicalities and procedures that I use which I have already said would probably be meaningless without the person involved. Instead of this lengthy exposition there are three books I know of which give the information much better than I am able to do:

"A Potter's Book" by Bernard Leach

"Clay and Glazes for the Potter" by Daniel Rhodes

10. "Ceramics" - 2nd edition, by Glen Nelson

The best technical information I have seen about clay is a series of articles which Luke Lindoe of Medicine Hat is writing. He has issued the first article - the others are to follow.

For information about B. C. clay (for those who want to find their own) there is "Clay and Shale Deposits of B. C. , Bulletin No. 30", by I. M. Cummings and J. W. McCameron, published by the B. C. Dept. of Mines, Victoria.

With all this preamble, more in the nature of an excuse to myself, I think I can write down some of the information, procedures and recipes which I have gathered for what they are worth by themselves.

I use powdered clay bought locally and mix it myself. Generally, I wanted a fairly sandy stoneware clay that had good texture when cut, was a good dark colour and would give me no drying problems. I have cravings for certain kinds of qualities in clay which are akin to craving strawberries or ice cream perhaps. Recently I have had a craving for a smooth, white porcelain clay. Obviously these are all conditioned by my experience and those attitudes I have been referring to.

Stoneware type clay fired at cone 8 - 10 reduced.

50 lbs. ball clay (Sask: "Pottery").

50 lbs. fine fireclay.

10-20 lbs. Silica sand 40/30 mesh.

25-50 lbs. Bear Creek (low fire red) clay.

The ball clay, fireclay, and sand I purchase from Fairey & Co. , Vancouver. The Bear Creek clay comes from Mr. J. Wickson, Vancouver. A possible alternative to Bear Creek Clay is Haney red clay obtained from Fairey & Co.

I find that grog (at least the kind I have come into contact with) is rather sharp in particle shape in comparison to this sand. I prefer sand because it gives me a "breadly" texture when cutting feet. Grog, to my eyes, looks added, obvious. One might want this obvious quality for specific purposes though. For that matter other inert or combustible material such as vermiculite, asbestos powder or coffee grounds

might be added for certain considerations. The Bear Creek clay, a red-firing clay which matures quickly at about cone 2, gives the fired clay mixture a buff red colour, helps the plasticity and acts as a flux to reduce the maturing temperature of the clay to about cone 9-10.

The ball clay, fireclay and silica sand are mixed together dry while the Bear Creek clay is made into a slip, then sieved through a window screen mesh and added to the dry mixture. Up to half of a small bucket of water may be needed. I frequently add throwing slops and reconstituted clay to the mixture also.

This is not a particularly plastic or strong throwing clay. I find I do not like clays which are too plastic - I'm always tempted to be an exhibitionist with them. A limited stoneware clay gives me more scope to concentrate my efforts.

A porcelaineous body.
56 English china clay.
28 Kingman feldspar.
14 silica powder.
4 bentonite.

I obtained an English china clay after much searching in Vancouver from MacDonald and Wilson Ltd. It is called "Luxullian china clay". I didn't experiment with any American china clays. The feldspar and silica can be bought from McKenzie and Feimann Ltd., Vancouver. I shall probably experiment to replace the feldspar with nepheline syenite. This body throws quite well and can be used for press mould work. It has weak dry strength and must be handled carefully in the greenware stage. It is vitreous at cone 9-10 and will warp.

I do not think I worry about the functional qualities of clay as much as some potters. I am interested in what I want it to do for me more than I am in, say, its ability to hold water. I probably should hang my head in shame for that last remark and shouldn't be called "a potter" because of it, but that is what I feel I need in clays, at the moment anyway.

HYCROFT ANNUAL SALE OF POTTERY

General: In order to simplify the collection and jurying of pots, Hycroft has been booked for two days - November 22 and 23, 1966. The sale will open at 10.00 a.m. and close at 11.00 p.m. on Nov. 23.

The executive would like to remind the membership that the continued success of the sale will depend on maintaining the high standard established last year. Therefore, entries will be judged although standards will not be as high as those applied to an exhibition. The Guild will charge a commission of 25% on sales and it should be noted again that moneys earned by the Guild will be used to further ceramic interests in the West. In other words, participants will benefit indirectly from commission fees.

Publicity via press, radio and television will be arranged.

Detail:

1. Submissions: Entries will be accepted from both members and non-members. An entry fee of \$2.00 will be charged. If you wish to submit work please complete the application form on page 20 and mail with your \$2.00 to Mr. J. Diggle, 1070 West Keith Road, North Vancouver, B.C.
2. Commission:

Members.....	25%
Non-members	33 1/3%
3. Number of Submissions: A maximum of fifty (50) items will be accepted from any individual. Sets can be of any size and these will be counted as one item. Ceramic sculpture is acceptable.
4. Collection and Jurying Centre: Participants from the Greater Vancouver area should deliver work to: Hycroft, 1489 McRae Avenue, Vancouver, on the specified date (see 5 below). Out-of-town members should ship their pots to: Mr. R. Maxwell-Muir, 3937 Norland Ave., North Burnaby, B.C.

5. Submission Dates:

Greater Vancouver area: Nov. 22nd -
12.00 a. m. to 9.00 p. m.

Out-of-town areas: Nov. 16 to 22, inclusive.

6. Identification: To avoid confusion, please PRINT marking tabs CLEARLY and make sure that tabs are WELL glued. Each piece should bear a PRINTED tab with the following information:

NAME	NUMBER	PRICE
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Pots should be numbered in sequence from one onwards, according to the total number entered. The individual pieces of sets should be marked with the SAME number followed by a number in brackets indicating the number of items in the set. Listing forms will be mailed out to entrants on receipt of the application form on page 20. The completed list must accompany submissions on November 22.

7. Pick-up of Unsold or Rejected Items: Unsold or rejected items may be collected from Hycroft immediately after the sale and until 12.00 a. m. on Nov. 24. Please observe the deadlines. Items that are not collected will be returned C. O. D. We would suggest that out-of-town members arrange to have a local representative on hand to collect unsold pots.

8. Payment: Cheques, less commission, will be mailed to participants as soon as possible.

9. Breakages: All pieces will be entered at the owner's risk.

DISTRICT NEWS

Kootenay

Twenty-two Ceramic pieces were entered by the Kootenay School of Art at the XXIV Concorso Internazionale della Ceramica d'Arte, held each year in Faenza, Italy. The submissions were all accepted and Mrs. Harry Golling, third year student, received a third prize for her entries, while the Kootenay School of Art was awarded a Silver Medal.

Mr. Harry Golling and Santo Mignosa were both included in the 24th Ceramic National organized by the Everson Museum of Art, Syracuse, N. Y. We thank sincerely Mr. J. H. Knight, Principal of the Nelson Vocational School and Kootenay School of Art, who made possible our participation in the above exhibitions by undertaking full expenses for transportation.

Two photos of Mignosa's Ceramic work appear in the new Spring Book "Modern Ceramics-Pottery and Porcelain of the World".

The Ceramic section of the Kootenay School of Art soon will be experimenting in the construction of large gas firing kilns.

Evening classes in Pottery and Ceramics organized by the Vocational School will be conducted at the Kootenay School of Art by Santo Mignosa.

Mr. and Mrs. Harry Golling are making Vancouver their home. A loss for Nelson, a gain for Vancouver.

Santo Mignosa

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Okanagan

It is very hard to begin a news letter with word of the death of a dear friend. All potters will deeply regret the passing of Louise Schwenk of Penticton. We were delighted to report in the spring that Louise and Adolph Schwenk had received a Canadian Council Scholarship which would enable them to travel extensively in Europe during the 1966 fall and winter season. After an extremely busy summer of potting

and guests at their charming home in Penticton, the Schwenks set sail for England in late August. They had been but a short time with potter John Reeve in Devon when Mrs Schwenk died. Her fine pots, gracious manner and loving expression of beauty will be sadly missed in these parts. We extend our sincerest sympathy to Mr. Schwenk and their daughters.

The following potters and painters have banded together in spirit in the Okanagan to produce a brochure about all their studios under the name, "The Group of Five", Zeljko Kujundzic, Des Loan, Weldon Munden, Leroy Jensen and Frank Poll. At the present Mr. Kujundzic is undertaking research in Mural Techniques in Mexico for four months, while enjoying a leave from public school teaching. However, his art centre remains open while he is away, and will be used for an exhibition by the "Group of Five" in December in Kelowna. The "Group" will also hold shows in Penticton and Vernon during the same period, Nov. and Dec.

Walter Dexter is embarking on the building of a gas kiln this fall and also fitting in the giving of a one-week workshop in pottery in Terrace. Keep track of your building, Walter, and write an article for us.

The Penticton summer school, "Okanagan Summer School of Art", grew bigger and better than ever this year. I believe over seven hundred and fifty students attended. Of this number the pottery course, taught by Gillian Hodge and Frances Hatfield, took care of something over a hundred. We dug local clay, losing no one to rattlesnakes, made primitive hand pots by the side of the lake. Pasture fired on two warm occasions, looked at some wonderful film footage borrowed from various sources, dealing with pottery and handcrafts in several countries and crowned our exploits with two raku firings outdoors in shadeless terrain when the thermometer stood at ninety-two degrees in the shade. But those firings were very exciting to everyone, no matter what age. I feel sure the Raku fires we lit this summer will continue to glow through the winter in many hearts and burst out in a fever of backyard kiln building when the good weather returns.

I enjoyed the pleasure of taking a senior group of pottery students to visit the attractive studio of the Loans in Summerland. Thanks for having us Des, and for demonstrating.

I understand some of the B. C. potters membership visited Frank Poll this summer and some of you caught me in my Pinehill Shop between teaching jobs. Now it's about time to close the summer shop door and get on to the wheel in all seriousness to produce pots and limber up for the next batch of winter nightschool classes.

Good potting.

Frances Hatfield

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Vancouver Island

Gerry Weld sends news of two sculptors:

Mrs Elizabeth Burchett's knowledge of dogs and her experience in showing them, has led from the fun of modelling her own animals, to specialized work for the Kennel Clubs which want exact replicas of champion dogs down to the last wrinkle. The moulds for this work are very complicated (as much as seventeen pieces) and Mrs Burchett would like to find a professional mould maker to relieve her of this task. Mrs Burchett does not work from photographs but prefers to make quick clay sketches at the kennels. She makes her own glazes which must be applied carefully in order not to lose minute detail. She was recently commissioned to design a six foot aluminum sculpture of a salmon for the Alexandria Bridge beyond Yale.

Mr. J. C. S. Wilkinson has resigned from his position as Staff Artist in the Architects Branch of the Public Works and says he just wants to paint, sculpt and teach. He is currently working on a family group whose adult figures are eight feet high, at the back of his new studio on Oak Bay Avenue. Student work will be cast in aluminum, bronze or fibreglass. As B. C. Staff Artist, Mr. Wilkinson's paintings and sculpture are in many government buildings as well as private collections. The new Provincial Government building at Quesnel has installed a sculptured screen of his design. Cast in aluminum, it covers seven hundred and fifty feet at each end of the building and is illuminated from the base. He has also completed an eight foot "Figure of Justice" for Quesnel. In Victoria's Centennial Square, his three-sided, sculptured column for the fountain symbolizes human growth toward maturity and wisdom. There are plans

for an eighty-five foot tower for the museum in Victoria. The public will be able to walk inside the base which will house a sculpture of balanced spheres by Mr. Wilkinson

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Vancouver

Ceramics 1969 to Open in Vancouver

The Vancouver Art Gallery has agreed to arrange the opening of Ceramics 1969. Future plans envisage the rotation of openings between Toronto, Montreal, and Vancouver. As pottery develops in the future, further major cities may be included in the arrangement.

Outdoor Art and Crafts Fair

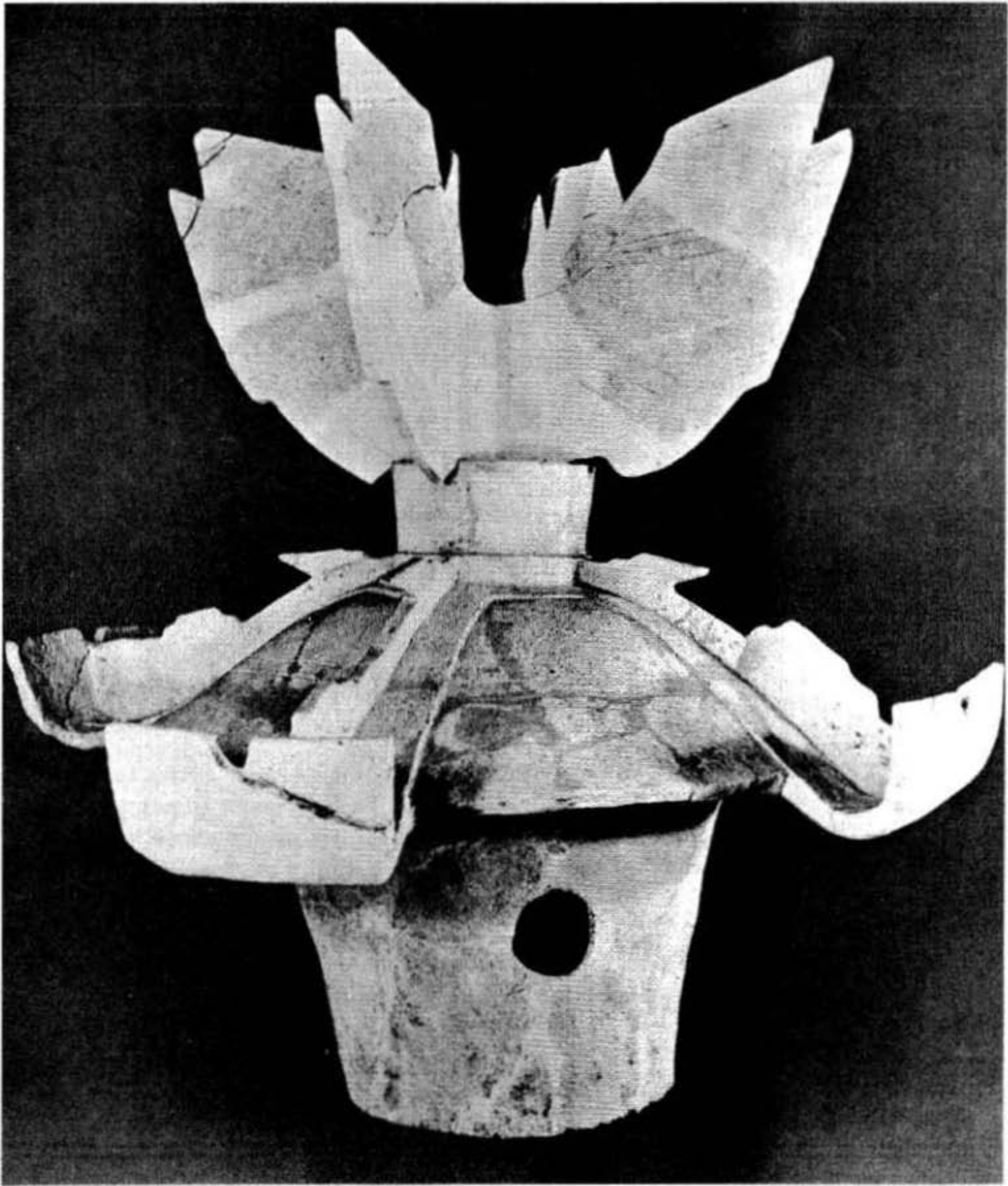
No. 7 Gallery plans to establish the fair on an annual basis during the first week in August. The Gallery has expanded to No. 3 Lonsdale, leaving No. 7 free for one man shows and workshops. We are advised that No. 7 could also be run on a co-operative basis for a month at a time at very reasonable rates. For further information call Mrs F. Faminow, 929-2240.

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Black Wheel Pottery

Gathie Falk and Charmian Johnson, newcomers to the B.C. scene, were persuaded to make some statements about themselves and their pottery:

It all started with two short films; one on the Bernard Leach Pottery, the other about Hamada and his work. I, who was completing my teaching certificate at U. B. C., knew then that this pottery was what I wanted to do. However, it was not until after five years of teaching that I finally got my hands into the turning clay. This happened last year while again at University and studying ceramics under the instruction of Glenn Lewis. Since then I have given up unnecessary activities like cleaning house, ironing and darning my husband's socks, in order to throw pots and experiment with glazes. It was while at U. B. C.



But Darling! It looks like our museum is for the birds!

Japanese Haniwa Model - 500 A. D.

HYCROFT ANNUAL SALE OF POTTERY APPLICATION FORM

I wish to submit items to the above sale. The \$2.00 entry fee is enclosed.

NAME _____

ADDRESS _____

Estimated number of pots: _____

Please mail the completed form to:

Mr. J. Diggle,
1070 W. Keith Road,
North Vancouver, B.C.

as soon as possible.

Having exhausted my talents after twelve years of teaching, I gave it up a year ago. Besides, I had found out about pottery: prehistoric, ancient historic, naive, almost crude-looking, good shapes, too good to be the result of thoughtless accident; modern Bernard Leach pottery, intelligent, sophisticated, elegant; Hamada pots, less intelligent but more emotional; Lucie Rie pots, delicate, shell-like; John Reeves' and some of the local potters' work, very emotional, sensual pottery, having the simplicity of very complicated things.

I entered the world of pottery in a somnolent condition brought on early by the atmosphere of the sheeptown I was born in and the perennial need for more credits for a university degree. I have been looking about me for the last two years and I find I want to stay.

Gathie Falk, 936 E. 51st St., Tel: 327-3441

.....
The following Bulletin has been Received from ...

THE COMMUNITY ARTS COUNCIL

In response to many requests made by our members, the Community Arts Council is planning to sponsor a charter flight next May to enable members to travel to Europe in congenial company and at substantially reduced rates.

Departure is mid-May with a return one month later. It is also planned to incorporate a stop-over of three days in Montreal on the return flight for a visit to EXPO 67. The return air-fare on a DC 8 jet aircraft will be \$395.00.

As a member organization of the CAC, you are entitled to have two of your own members travel on the flight as your representatives and thus enjoy the reduced charter rate. In this connection two application forms are enclosed. Naturally, any of your members who also hold individual membership in the CAC, and their immediate family, can join the flight.

To coincide with this flight various tours of cultural interest will be arranged for members. If you require any further information, please contact our office.

NEW * SCHOOL * OF * POTTERY

The Ross-Huyghe School of Pottery opened on Monday, September 26, in the rear of 4430 West 10th Avenue. It has 2,000 sq. feet of space with large windows facing east and west. There is the main space for wheels, a glaze room, damp room, an area for clay-making, and a coffee-room. A 16 cu. ft. Alpine gas-fired kiln, which survived the hazards of the road trip from Los Angeles, is now being installed.

The school has three instructors: Hilda K. Ross, Avery Huyghe, and Barbara Baanders who trained in Germany. There are eight classes a week, all filled to capacity for the current course.

... ..

ROBERT WEGHSTEEN ESTABLISHES WORKSHOP NEAR LANGLEY

After travels through Europe on a Canadian Council award, Robert has returned to B. C. and has bought an old chicken and strawberry farm. The land, approximately 12 acres, 4 miles east of Langley, included a small house and two large chicken houses. Robert has expanded the house by building on a new section and has converted one of the chicken houses (60 ft. x 40 ft.) into a workshop. He was obliged to remove a 3 foot layer of chicken manure before the concrete floor could be paved! Three phase power and natural gas is available on the property. A small electric kiln has already been hooked up and plans are underway to build a large gas kiln. Robert expects to divide his time between large scale architectural projects and pottery. He is specially interested in slipware. Future plans envisage the construction of a new house overlooking Salmon river which runs through a wooded section of the property. Wherever possible, the Weghsteen family will attempt to live off the land.

... ..

MICHAEL HENRY MOVES WORKSHOP

Michael Henry has recently established a new workshop at 556 E. 13th Avenue, Tel. 874-7819. The kiln, a 36 cu. ft. natural gas updraught type, was dismantled and moved from its previous location in Glenn Lewis's old studio under Granville Street Bridge and re-erected on the new site. Michael sends us the following news item:

A POTTERY WORKSHOP IN THE CITY

The conclusion was arrived at with the realization of two dominating simple factors: here were the materials for the finished product, and here was the market. And of course the city is the nucleus for most things happening. External Environmental excitement and stimulus are just as valid for the craftsmen as the artist, we must all live in our time/ to be aware of what was. It is no longer possible to become the idyllic "country potter," to become a contemporary potter is the only possibility. There is no countryside now.

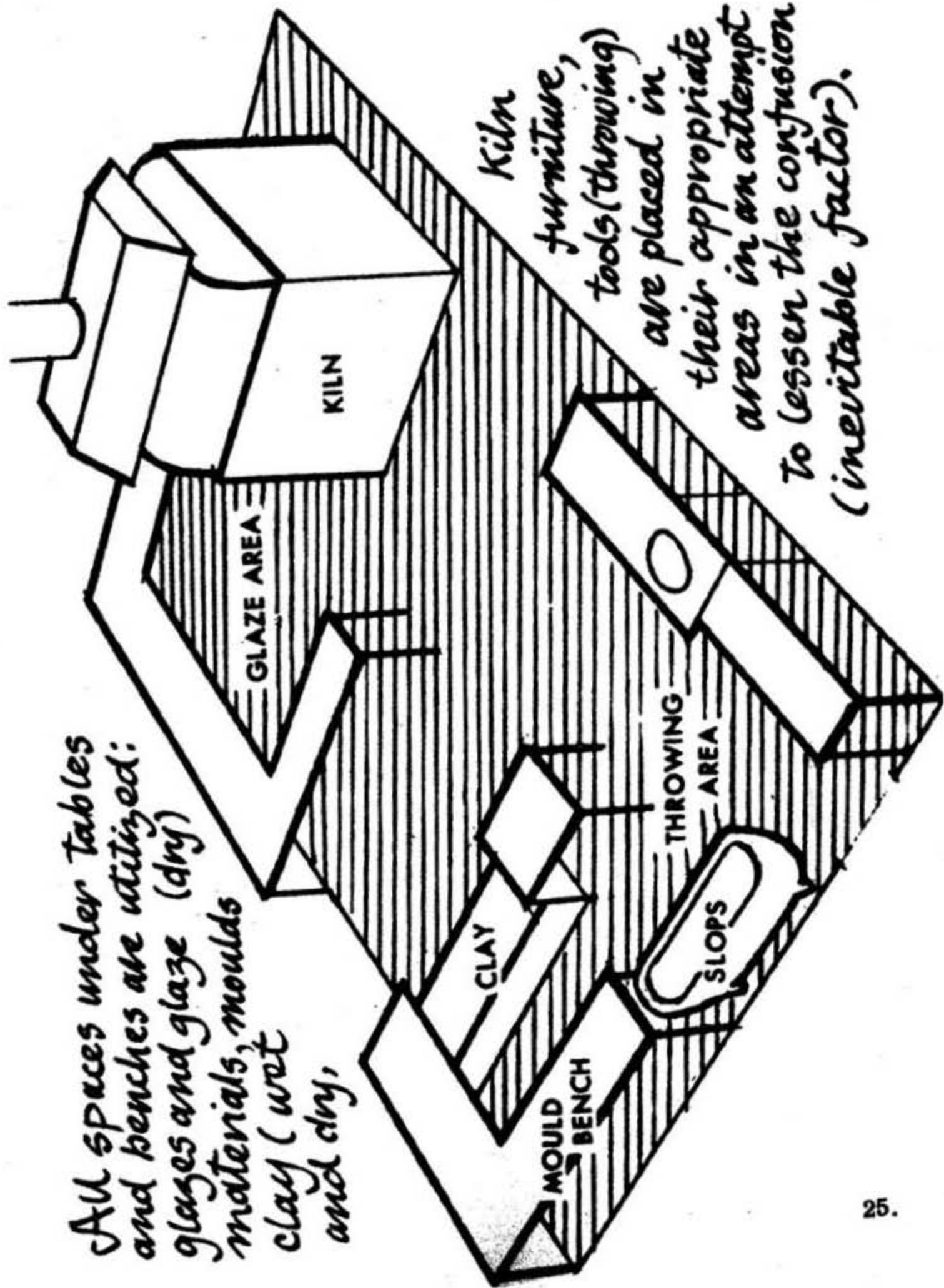
The problems of city permits for gas kiln and workshop at first loomed large and black, but in a very short time a permit was acquired from city hall in order for the gas fitter to

install all gas pipes and a chimney of galvanized zinc. And when the kiln was completely constructed, the provincial gas inspector gave his blessing after the kiln was lit and saw that you were in complete control of the situation.

The found workshop itself fit the requirements of space, suitably measuring $20 \times 30 \times 12$ feet height; large enough to incorporate a 36 cu. ft. kiln ($6 \times 6 \times 7$ exterior), glazing area, throwing area, storage areas (all stages of pots, clay, glaze materials, etc.)

The illustration indicates the general plan of spaces, but does not indicate the placement of racks and shelves (for the storing of pots), which are quite numerous and fitted into all available spaces as wall brackets to accommodate movable boards. Also, wherever possible, overhead racks were constructed, on which boards of pots can be supported

All spaces under tables and benches are utilized: glazes and glaze (dry) materials, moulds clay (wet and dry,



Kiln

furniture,

tools (throwing)

are placed in

their appropriate

areas in an attempt

to lessen the confusion

(inevitable factor).

P. N. E. EXHIBIT

The Potters' Guild again organized a display of pottery and throwing at the P. N. E. in the Home Crafts Building. Several potters contributed to the display while Gathie Falk and Charmian Johnson, two new members, undertook the long day (10 a. m. - 9. p. m.) of demonstration. The two potters thoroughly entertained the watching crowds by demonstrating various throwing techniques. The Guild would like to express thanks for their strenuous effort.

.....

*** GLENN LEWIS WINS CANADA COUNCIL ***

Our congratulations to Glenn who has won a Canada Council award for study in Japan.

THIS IS THE FIRST OF A SERIES OF ARTICLES ORGANIZED BY THE CANADIAN CRAFTSMEN'S ASSOCIATION TO DISCUSS THE MANY ASPECTS OF RETAILING.

Craftsmen and the Gift Shop

The Handcraft Centre in Halifax is the office, exhibition room and teaching quarters of the Handcrafts Section, Adult Education Division, of the Department of Education. In this position, working with craftsmen and helping gift shop owners find merchandise and the craftsmen find outlets, we hear complaints from both sides, so that we feel in time we have been able to form some opinions on the economic relations of both these groups. One of the constant problems that arises is based on the matter of outright selling and consignment selling; and frankly we feel that both have much to recommend them; so much so that we feel one cannot form a definite policy and say that this should always be followed. For the person producing small quantities of handmade articles which are all taken by one or two shops of good quality and management; it may be that the consignment method is preferable; there is no problem of licenses, taxes, etc. and the red

26.

tape that seems inevitably to follow. When a craftsman reaches a point where his production is large, he probably should then follow the regular method of outright selling, but it is my opinion that when he reaches this stage he must then adopt the customary business method of selling on thirty or sixty days credit, with payment to follow at the end of that period. This gives the shopkeeper an opportunity to sell some of the merchandise and take in some of the money necessary to pay the bill when it comes due.

On the other hand, there are shops that take goods on consignment; do not handle them carefully; and return soiled merchandise at the close of the summer season; and these have given the whole gift shop trade a poor reputation. Out of these findings we have come to feel that perhaps the following may be helpful to the craftsmen and gift shop owners alike. In Nova Scotia we have a large number of shops that are open for the summer months only; one of the best of these is run by a lady who has adopted the following policy successfully. When a new craftsman approaches her, she offers to take their work on consignment for one year, each sharing the risk; the craftsman in testing his work on the open market, the gift shop owner with the valuable space that might house someone known to sell well. At the beginning of the second summer, if the line has been popular she buys outright. If sales have only been average, she buys some pieces and takes others on consignment. For this shop at least, the plan has worked well.

The other plan is that the craftsman give the shop an invoice marked "On consignment" with the private understanding that the goods will be completely paid for at the end of sixty days. Now I frankly confess that this may be a violation of the government regulations concerning consignment selling; or at best an evasion of it and perhaps one should not promote it but it is well worth investigation.

Of one thing I am certain -- both the craftsmen and the gift shop owners need each other and everything should be done to promote harmonious arrangements and not regard each other as in enemy camps. One thing that can aid this harmony is for the craftsman who sells both to gift shops and directly to customers to establish

two sets of prices -- wholesale and retail; and if the craftsman sells a piece, even to his best friend, he should charge the retail price; and not give discounts for direct selling. We know of cases where craftsmen want to sell to the direct customer and to the gift shop for the same price, and this is not fair business practice. Craft outlets cannot be run without a profit, which must vary according to the costs of rent, light, power, etc. in a particular area; and this the craftsman must recognize. It would be interesting to have other members of this association give reports or ideas on this ticklish subject.

Ellis Roulston, Director, Handcraft Centre,
GOVERNMENT OF NOVA SCOTIA.

WHERE TO EXHIBIT

Canadian Ceramics '67

Canadian Ceramics '67 will open at the Museum of Fine Arts in Montreal, March 2nd, 1967. This exhibition is sponsored by the Canadian Guild of Potters, in co-operation with the Canadian Handicraft Guild, Association Professionnelle des Artisans du Quebec, Potters' Club of Montreal, British Columbia Potters, Claycrafters of Point Claire and others.

This exhibition will be of increased scope. In addition to the customary competition of pottery and sculpture, the exhibition will include a competitive category of prototypes designed for industrial reproduction. Also included will be photographs of mural and other applications of fired clay in architecture. The photographs will be juried, but at present, there are no prizes available.

This national biennial exhibition aims to present the expanding current trends of Canadian designer-craftsmen in clay.

All jurying, prize awarding and circuit selection will take place in Montreal the last week in November, 1966.

Complete details and regulations will appear on the entry forms which will be available in October from the Canadian Guild of Potters, 100 Avenue Road, Toronto 5, and Canadian Ceramics '67, 4045 Peel Street, Montreal, P. Q.

One Man Shows - Canadian Guild of Potters, 100 Avenue Rd.,
Toronto 5, Ont.

So far there is only one one-man show booked definitely for next year. If you are interested in a booking, would you please contact Joan Bobbs via the Centre.

Unfortunately, this year there have been two scheduled One-Man shows cancelled and this has left the Guild without any shows at all since May, and also has contributed to a drop in income for the Centre. In order to protect the Guild and the Centre, the Board of Directors have decided that all One-Man Shows must be confirmed and paid for four months in advance of the opening date. There will be no refund for withdrawal during this four month period. However, shows may still be booked as far ahead as you like.

* * * *

Perspective '67 - Centennial Visual Arts Competition

The Centennial Commission wishes to encourage the development of talented young Canadian Artists and artist-craftsmen of promise. The Centennial Commission therefore is sponsoring a Visual Arts Competition-Exhibition, for which substantial prizes will be offered as well as the opportunity to exhibit at the national level. For brochures and application forms, write to:

The Centennial Visual Arts Competition,
Centennial Commission,
P. O. Box 1967, Ottawa.

* * * *

Craft and Architecture

The University of Toronto's School of Architecture has for the first time, offered the crafts an opportunity to stage a first-class exhibition of craft and architecture for March 1967, through the Allied Arts Department of the Royal Architectural Institute of Canada. We have written for further details and the membership will be further advised in due course.

* * * *

Catalogue of Allied Arts for Architects

The Royal Architectural Institute of Canada's R. A. I. C. Journal is undertaking the publication of a catalogue of photographs and descriptions of the allied arts in Canada - sculpture, murals, stained glass, etc. Allied Arts editor, Anita Aarons, is preparing the catalogue, which gives Canadian craftsmen a unique opportunity to make their work known to the architects. Send photographs of your mural, tapestry, tabernacle, planter, screen, or sculpture etc. to:

R. A. I. C. Journal,
160 Eglinton Ave., E.
Toronto 12, Ontario.

FOR SALE: Leach Treadle Kick Wheel, near new.
\$175.00. M. Henry. 874-7819

CREDITS

National Gallery of Fine Crafts Exhibition 1966/67

Olea Davis

Michael Henry

Avery Huyghe

Tam Irving

Heinz Laffin

Glenn Lewis

Wayne Ngar

Hilda Ross

Canadian Pavillon, Expo. 67

Gathie Falk

Michael Henry

Avery Huyghe

Glenn Lewis

Neil MacDonald

24th Ceramic National, Syracuse

Avery Huyghe

Tam Irving

LETTERS TO THE EDITOR

Dear Sir:

In the last two issues of "Western Potter", there have been editorials on the subject of colour in pottery. I feel that the case for more colour - indeed more experiment - has hardly been stated.

Pottery is not a moral business - on this level there are no right or wrong techniques of pottery and if we confine our creative activities to one formula it will be to impoverish not only ourselves but our craft. For good or evil we are not Japanese of the nth century - or even mediaeval English - and our cultural roots draw nourishment from many sources. We may feel that Scandinavian pottery is decadent - but can we dismiss the entire range of Islamic culture? We may feel an aversion to Greek pots - need that include the racy experiments of Picasso? There is room for a very wide approach as Mr. Clark's slides earlier this year well demonstrated. The pots in the Canadian Bi-Annual were very

lovely, very tasteful - and often remarkably dull. The Seattle exhibitions were a complete contrast - there was a joyful abandon, a robust vitality, a willingness to be strong, even vulgar, to shock, in an effort to widen the boundaries of our perceptions.

We have here in B. C. a lively atmosphere where the Arts are beginning to flourish - pottery as much as ever. The craft will grow rapidly in an aura of freedom, of conflicting ideas, of experimentation, of vigorous differences, rather than in a mystique of one approach.

Yours faithfully,
Gillian Hodge

(Editor's Note: We must emphasize that editorials on the question of colour simply attempt to clarify contemporary philosophy. They are not intended to lay down dogmatically the mystique of one approach. Experiment is absolutely vital to growth and we would be delighted to see enlightened attempts to use more colour.

"The Western Potter" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$3.00 a year. Individual copies of "The Western Potter" can be purchased for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

Editor: Mr. Tam Irving,
5809 Marine Drive, West Vancouver, B. C.

Corresponding Secretary:
Mr. William Park,
9468 - 115A St., North Surrey, B. C.

Note: Permission should be requested from the B. C. Potters' Guild to reprint any part of this publication.

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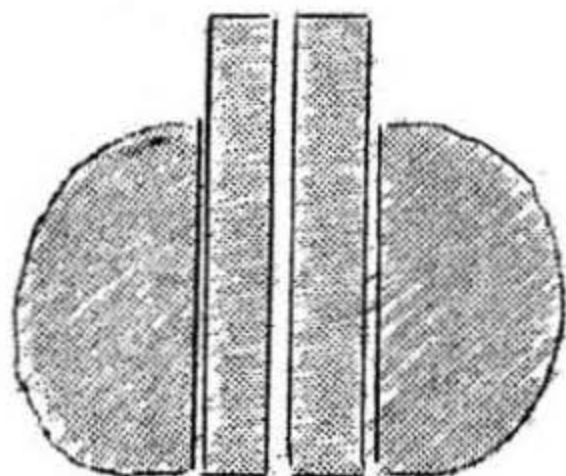
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#102 Sculpting Clay : earthenware, grogged, maturing about
cone 04

92 Throwing Clay : broad firing range stoneware, grey at
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80 Throwing Clay : fine textured stoneware. Grey-brown
at cone 10.



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4560 West 10th Avenue	224-7012
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NAME _____

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CITY _____ ZONE _____

Send cheques plus exchange to Treasurer of the B. C. Potters' Guild:

Mr. Jack Diggle,
1070 West Keith Road,
North Vancouver, B. C.

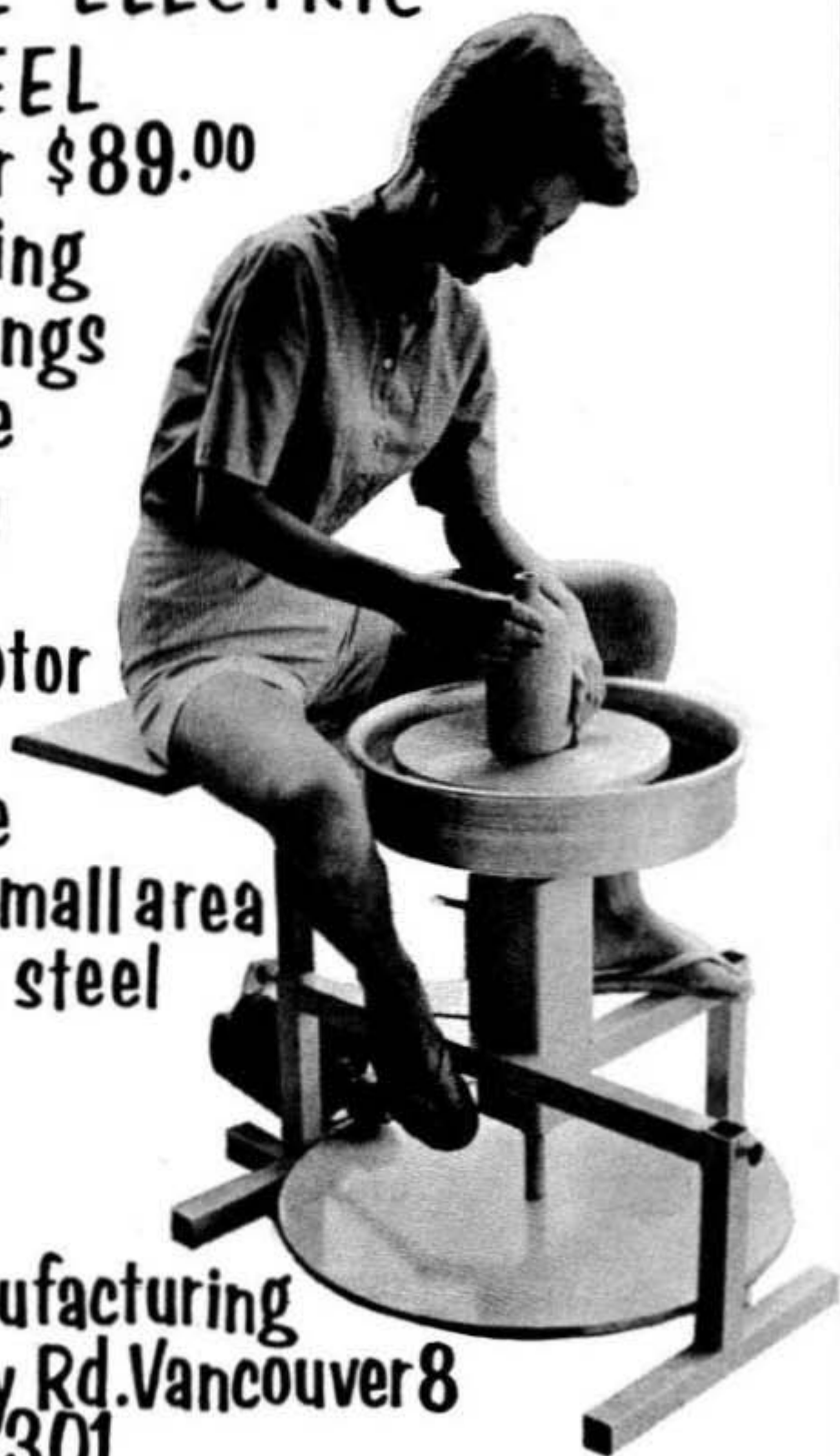
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* watch for our ad in the November Ceramics Monthly *

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Presents the Pleasure Wheel. Built in Saskatchewan to the specifications of practicing potters, this unit is gaining wide acceptance from schools and craftsmen exploring the creative potential of pottery.



POTTER'S WHEEL

The Pleasure Wheel occupies a floor area 35" x 35" and stands 37" high. Its total weight approximately 100 pounds.

The Pleasure Wheel is priced at \$92.50, F.O.B., Fort Qu'Appelle, plus Provincial Tax where applicable.

1/4 h.p. electric motor and mount \$43.00. (Motor mount by itself \$20.50).

The motor and mount designed to operate as a friction drive from the left foot position permitting complete freedom to operate the unit as a kick wheel.

PRICES QUOTED ARE SUBJECT TO CHANGE WITHOUT NOTICE. POTTER'S WHEELS WILL BE SHIPPED C.O.D. UNLESS ARRANGEMENTS MADE IN WRITING. NORMAL DELIVERY TEN DAYS UPON RECEIPT OF ORDER.



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Ball type bearings, sealed, self aligning.

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Ample table top space for tools and utensils.
Splash pan to catch excess water.



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